CANADIAN
MOVING PICTURE
DIGEST

Vol. 20, No. 16 TORONTO 2, CANADA August 18th, 1928

SOUND!

1. **M-G-M** takes over Cosmopolitan Studios, N. Y., for sound production. Nearest of all to talent sources of Broadway.
2. **M-G-M** completes Sound Studio in Culver City, California, largest in world.
3. **M-G-M** opens "White Shadows in the South Seas" in sound at $2 at Astor Theatre on Broadway.
4. **M-G-M** opens "White Shadows in the South Seas" in Sound at $2 at Grauman's Chinese Theatre, Los Angeles.
5. **M-G-M** gets prize story property "The Trial of Mary Dugan" and will bring to theatres with complete dialogue this current Broadway stage hit.
6. **M-G-M** contracts for amazing stage talent for short subject sound numbers.
7. **M-G-M** short comedies in sound with Hal Roach Studios sound equipped.
8. **M-G-M** announces that Milt Gross' "Nize Baby" will have talking sequences.
9. **M-G-M** announces the M-G-M Movietone News.
10. **M-G-M** announces that the majority of its features and shorts will be synchronized.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

PASTE THIS IN YOUR HAT TOO!

—we'll have that old chapeau of yours looking like a row of 24-sheets. These are real tips!

OUR DANCING DAUGHTERS
with
JOAN CRAWFORD
The second M-G-M of 1928-29. Daily Review says: "A mop-up any way you look at it. 100 per cent picture!"

"Our Dancing Daughters" With Joan Crawford and John Mack Brown, Dorothy Sebastian, Anita Page. Story and scenario by Josephine Lovett. A Metro-Goldwyn-Mayer Picture directed by Harry Beaumont. A Cosmopolitan Production

LEAPING LENA WHAT A LINE UP!

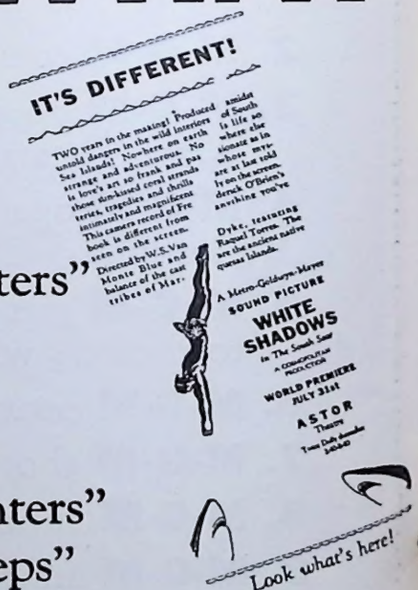
CLICKING!
BILL HAINES in "TELLING THE WORLD" is knocking 'em dead from Coast to Coast.

CLICKING!
JACK GILBERT in "THE COSSACKS" is standing 'em up North, East, South, West.

CLICKING!
More big ones to beat the heat: GRETA GARBO in "THE MYSTERIOUS LADY"; MARION DAVIES in "THE CARDBOARD LOVER."

By the Way
You'll soon get JOHN GILBERT in "FOUR WALLS" *and it's one of the best we've ever made. Watch!*

ON the Coast everybody's positively
RAVING about "Our Dancing Daughters"
A drama of flaming youth de luxe—
IT will start all America talking!
IT will make box-office history!
"EXCESS Baggage," "Dancing Daughters"
LON Chaney in "While The City Sleeps"
"THE Bellamy Trial" *(Monta Bell's mystery sensation!)*
SEPTEMBER brings you
ONE big M-G-M hit after another—
THE big box-office news today
THE big box-office news tomorrow is


IT'S DIFFERENT!
TWO years in the making! Produced amidst unsold dangers in the wild interiors of South Sea Islands! Nowhere on earth is life so strange and adventurous. Where the science is in love's art so frank and pas where mys- sionate as in those darkness and thrills are at last told terrors, tragedies and thrills by on the screen. tensely and magnificent- derek O'Brien's This camera record of Fre- anywhere you've book is different from seen on the screen.
Directed by W. S. Van Dyke, featuring Raquel Torres. The Monte Blue and are the ardent native balance of the cast tribes of Mar-
A Metro-Goldwyn-Mayer SOUND PICTURE
WHITE SHADOWS
In The South Seas
WORLD PREMIERE JULY 31st
ASTOR
Look what's here!

M-GOLDWYN-MAYER

The Happiness Boys of the Industry

Member of Motion Picture Producers and Distributors of America, Inc.

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RAY LEWIS
Editor and Managing Director

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Vol. 20, No. 16 TORONTO, CANADA August 18th, 1928

"So This Is London!"

No. 2

RAY LEWIS

I VISITED the studio of the British Lion Film Co. There was a picture in production, "The Ghosts of the Valley," by Edgar Wallace. I was not surprised to find activity here as S. W. Smith, in charge of production, has been producing British pictures, minus all the American talk, for a great number of years, he was interested sufficiently in the British production, "Zeebrugge," to bring it to Canada, and to personally exploit it across the country.

There is a great deal of activity at the British International Film studios at Elstree, it looks as if this organization was very much in earnest. Jaydee Williams gave them an excellent start, in fact he sent them off with a "bang," involved them in a mighty project; and it is necessary to get a "move on" to keep up the pace. They are moving there; and may inspire other British Film Enterprises to get started.

Incidentally, I was told that Jaydee Williams is responsible for all the British Film impetus, that he is virtually the fount at which the British Film Industry received its first inspirational sustenance.

I had the pleasure of a visit with Jaydee before he left on the Olympic, for America. I missed him by about one hour in New York, when he payed his last hurried visit there; and if Jaydee had not been gracious enough to give me an hour, the evening prior to his sailing for America, I should have missed him again.

Jaydee states that the British Film Industry MUST be, that it WILL be, that it is the most logical thing in the world. That there is no reason why England cannot produce pictures in England, equally as well as those produced at Hollywood, Calif. Jaydee thinks that the Hollywood idea is a good real estate proposition; and that the Talking Pictures will demonstrate that pictures can be produced in New York as well as in California.

The Talking Motion Picture is a new British Inspiration. Jaydee agrees with me that England toes the race with America in the field of Talking Motion Pictures; and agrees that England may have the advantage here.

England's advantage over America in the matter of Talking Motion Pictures is restricted to her custom of using the King's English naturally, without any apparent effort, or straining for intonation, enunciation or delivery.

In England there is still a race of histrionic aspirants for stage and screen who have cultured voices, who sound their "a's" full and round, with a melodious resonance. Voices which neither slur their syllables, intone nasally, nor drop their "G's."

In England there is still a slim progeny of players, descendants of those Shakespearean and classic scholars, who placed the broad "a" in "The Drama."

There are players who have been trained to do "The Ghost" in Hamlet at a matinee, and "Richard III" for the evening performance, giving to each of these roles, the lesser and the greater, the same dignity of interpretation and intelligence.

In England there is still an expectant and waiting press and public ready to welcome British Films.

Ray Lewis

(to be continued)

TORONTO THEATRES

UPTOWN — Manager Nelson Shea — "Forgotten Faces," Paramount, with Clive Brook, Olga Baclanova, Mary Brian, William Powell and big cast. This is another version of the crook drama but with several different angles that add much interest to the story and the direction is unusually good in spots. The acting by the entire cast is far above the ordinary and while there is a decidedly morbid strain throughout, the drama is one that secures a lot of sympathy for the hero although he is a crook. The opening scenes are dramatic in which the hero, "Heliotrope" Harry, kills his wife's lover when he finds him in his own house while his baby cries in an adjoining room. Sent to the penitentiary for life when he gives himself up, the crook manages first to place his little daughter on the doorstep of a wealthy home where she is adopted. Through the long, dreary, prison years the only comfort this man has is in the thought that his little girl will never be contaminated by the influence or example of his worthless wife. "Froggy," an old friend and devoted crook associate of other days keeps the hero informed of his daughter's progress and education. The climax is reached, when, through a trap the wife succeeds in finding her daughter's hiding place, goes to the prison for her first and only visit to her husband and there taunts him with the knowledge that at last she will have legal control of their child. The final episodes are thrilling in the extreme; a well worked out plan of revenge ends with the shooting of the hero by his wife who thinks she is being led into the presence of her daughter's adopted father and the mother falling to her death from an attic window. The acting is wonderful; Clive Brook wins sympathy even in his crook role; Olga Baclanova is marvelous and her work is always worth watching. She is beautiful and knows how to portray emotion in convincing manner. Mary Brian is a sweet little heroine; William Powell is a different type of crook in that, during this picture he does little but remain loyal and faithful to his friend in trouble. Fred Kolker, Hedda Hopper, Harry Morey and Craufurd Kent are also in the cast; Victor Schertzinger directed the picture and Richard Washburn Child wrote the story. "Forgotten Faces" is one of the decidedly better pictures and Paramount ought to get plenty of bookings for it.

PANTAGES — Manager Fred Shafer — "The Opening Night," Columbia Picture, with Claire Windsor, John Bowers, E. Alyn Warren, and a small supporting cast. E. H. Griffith directed this picture which is conspicuous for the extreme sadness of the entire thing. It starts with the impression that Robert Chandler, big theatrical producer, whose wife is his leading woman, is doomed to disappointment and sorrow as the lady in question seems ever so much more interested in her leading man, than she is in her "good provider." A forced trip to Europe for Chandler with the authoress of his forthcoming play provides the setting for the dramatic moment in which a giant ship collides with another one in the fog off Newfoundland and the passengers of the first liner are taken off in life boats. Panic stricken with fear after giving his life belt to a child, Chandler takes a woman's clothing from an abandoned stateroom and is carried off with the other women. Branded afterwards as a coward when his identity becomes known the after career of Mr. Chandler is pathetic in the extreme. He lives to return to New York to find himself mourned as a great hero; his play about to be produced and on the "Opening Night," he sits in the gallery to hear whispers that his wife and her leading man are about to be married. He decides not to reveal his identity. The rest suggests the acting of Emil Jannings and other portrayers of great emotion who wander through many feet of film impressing audiences with the intense suffering that man may endure when put to it. Frankly the whole thing was a bit stereotyped and wooden to my mind and altogether too sad for this time of the year. Claire Windsor was quite adequate to the demands of her role; she still looks very blonde and lovely; John Bowers is not very convincing as the leading man and heavy lover but E. Alyn Warren is very good as the suffering husband. This week at Pantages there is a very pretty Tiffany-Stahl color picture called "Souvenirs;" Technicolor is used successfully in this short release and the story is a simple one showing an old sea captain ruminating over his romantic past as he unearths three different souvenirs of three different girls in strange parts of the world. Anna May Wong as the Chinese girl is very lovely and the whole is a pretty little novelty that managers may use to good advantage on any sort of program.

TIVOLI — Manager Tom Daley — "Harold Teen," First National, with Arthur Lake, Mary Brian, Lucien Littlefield. Jack Duffy, Alice White, Hedda Hopper and several others in the cast is a silly story of collegiate life that might just as well have left off where it started. It is adapted from the comic strip by Carl Edwards, by Tom Gerathy and directed by Mervyn LeRoy. College capers, new sundaes, young love and a football game are mingled in a hodge podge that has very little sense or entertainment value.

LOEW'S — Manager Jules Bernstein — "The Racket," Paramount, with Thomas Meighan, Louis Wolheim and Marie Prevost. One of the very best crook melodramas ever done in movies. Adapted from the play of the same name by Bartlett McCormack. "The Racket" gives Thomas Meighan an opportunity to prove that with a good story, he can draw the crowds just the same as he used to. Mr. Meighan never looked better nor acted with more restraint and judgment. He makes the honest police captain, McQuigg, a living, breathing person with strong convictions and the courage to live up to them. Suspense is sustained throughout the entire picture and until the very last shot, one has no idea of what is going to happen next. The plot deals with terrible conditions in New York's underworld where everything may and does happen. Corruption and graft are so powerful in police and political circles that even the most dangerous criminals, thugs and gang leaders go about freely because of the protection of those higher up. An honest captain is sent to the "sticks" because he consistently opposes the workings of Nick Scarsi who terrorizes the underworld by his vicious and evil methods of undermining all law and order. Thomas Meighan as the Captain is excellent; he knows the value of not over acting; his sincerity is so very apparent that you cannot fail to believe that he will get his man in the end, and occasionally the rare Meighan smile comes to the surface in a few lighter moments. Marie Prevost is extremely clever as the cabaret entertainer, who finally, through her adroitness gets a confession out of the gang leader. Louis Wolheim is a sufficiently ugly thug to do any or all of the things that the producers put up to him. John Darrow as the cub reporter is almost unbelievably dumb but quite lovable. "Skeets" Gallagher and Lee Moran are a pair of typical reporters and furnish much comedy that

(Continued on Page 6)

Big Opportunity at Toronto Convention

Colonel John A. Cooper writes the following open letter to members of the M.P.T.O.A. of Canada, and to all others interested in Motion Pictures, either from the viewpoint of business or entertainment.

Toronto, Ontario,
August 15th, 1928.

To the Editor of The Digest,

Dear Miss Lewis:

"Perhaps I may be permitted to tender through The Digest an unsolicited suggestion to Canadian theatre-owners. The meeting of American Exhibitors in Toronto in October affords an opportunity which no Canadian theatre owner or lessee can afford to ignore entirely. It will be the first occasion on which all the motion picture theatre owners of Canada and the United States will meet on Canadian soil. It will be historic. Canadians should recognize in this event an opportunity to extend the hand of fellowship to their business contemporaries from the South and make them feel that Canadians are not lacking in cordiality.

"While that is a duty perhaps, the privileges will be even greater. Just at the moment, the industry is passing through an upheaval stage, a transformation period, perhaps a dramatic moment. The sound film may be a passing phase or a permanent change. If permanent, it may demand not only new equipment but the reconstruction of all theatre interiors. Straight, hard walls may have to be reconstructed and upholstered seats substituted. Success with sound films means acoustics which are different. Also decisions must now be made as to the kind of sound-equipment required.

"While all the questions will not be answered at this Convention, light will be thrown upon them. A large number of display stalls will be located around the Convention room and experts in theatre accessories will be present to explain their wares. Also there will be present many exhibitors who already have had experiences with sound installations and their conversation will be informing. There will be important talks over luncheon and dinner tables — talks that money cannot buy.

"Exhibitors in Ontario and Quebec have here a valuable and unique opportunity. The M.P.T.O. will welcome them as "guests." There is no obligation to join that organization. Exhibitors from other provinces should send delegates who will bring back to them the information and impressions which can be gathered. British Columbia has no Exhibitor organization that I know of, but it ought to be represented. Alberta should send the president and secretary of their organization. Saskatchewan and Manitoba should do likewise. Mr. Spencer should undertake to see that the Maritimes are properly represented and should come himself.

"Mr. Brady, president of the Ontario M.P.T.O. assures me that all Canadian Exhibitors will be welcome. It is also probable that there will be one meeting of Ontario Exhibitors only to discuss amusement taxes. This is a subject which interests all Canadian theatre-owners.

"I am not a member of the M. P. T. O., nor do I represent them in any way. I am giving you this message because I feel earnestly that this is a valuable opportunity and also that Pete Woodhull's general invitation to Canadian Exhibitors is worthy of him and the organization over which he so ably presides.

"Yours faithfully,
"JOHN A. COOPER,"
Motion Picture Exhibitors
and Distributors Assoc.

NEW THEATRE FOR MATANE, QUEBEC

The Town of Matane, Quebec, is to have a moving picture theatre at last. A syndicate of local business men has provided the capital for the erection of a $30,000 house, 40 by 100 feet, with three stories for offices. Plans have been prepared by D. Cardinal, 445 St. Francois Xavier St., Montreal.

Kennedy Closes Deal With Ideal Films Ltd.

FBO Product For Distribution In England

Announcement is made by Joseph P. Kennedy, president of FBO Pictures Corporation, of the consummation of negotiations between Simon Rowson, representing Ideal Films, Ltd., of England, and FBO Pictures Corporation, whereby the FBO 1928-29 product will be distributed throughout the United Kingdom by Ideal Films, Ltd., one of the oldest and most important distribution agencies in Great Britain. The deal was consummated by cable between Mr. Kennedy, who is in Hollywood, Mr. Simon Rowson, in London, and Mr. Ambrose S. Dowling, manager of FBO's representative in London, was also instrumental in closing the deal.

Paramount 3 for 1 Stock Split-Up Decided

Paramount Famous-Lasky Corp., stockholders met at a Special Meeting, to vote on increasing the 1,000,000 authorized shares of common stock of the corporation to 3,000,000 without par value.

The increase will be accomplished by changing each share of common stock without par value into three shares of the new common stock without par value.

Bessie Love has signed a contract for $2,250 a week for a tour of West Coast Theatres. Congratulations, Miss Love! — you're lucky.

Feather *Your* Nest Instead of Somebody Else's!

Buy your Equipment and Supplies where you get the Best Goods for Less.

We are factory distributors for such standard, reliable equipment as Simplex Projectors, Powers Projectors, Peerless Reflecting Arcs, Strong Reflecting Arcs, Ross Lenses, Tear-proof Silversheet Screens, Roth Generators, Brenkert Spotlights and Effect Machines, Newman All-Metal Ticket Choppers, Fyregards, National Carbons, in fact, everything you need for your theatre. Mail orders filled the day received and we guarantee satisfaction, both as to quality and price.

Canadian Theatre & Electrical Supplies Ltd.
61 ALBERT ST. Phone AD. 4837 TORONTO

Canadian Theatre Building Activities

IT IS RUMORED THAT—

Famous Players will build a theatre on St. John St., Quebec, to seat 2,500. Cost approximately $1,000,000.

A new theatre for Notre Dame Ward, Three Rivers, Quebec, will accommodate 900 persons. Three Rivers Amusement Company is back of the enterprise and the cost will be in the vicinity of $90,000.

Powell River, B.C., is to have a thoroughly modern up to date motion picture theatre to cost in the neighborhood of $43,000.

A new theatre for Lethtbridge, Alberta, for pictures and legitimate attractions may be built in the near future.

There is to be a $300,000 theatre for Dollard Boulevard, Outremont, Quebec, with seating capacity of 1,500.

W. J. Tiscombe, 2 Kingston Road, Toronto, has a contract for suburban theatre at Queen East and Pape Ave., to cost $80,000.

At the same time that it is learned definitely that shareholders of the Capitol Theatre, Ltd., Windsor, have refused the Famous Players Canadian offer of $250,000 for the present theatre, plans are under way for a $1,000,000 theatre in Windsor.

WILL ROGERS TO VISIT WESTERN CANADA

Will Rogers, the famous humorist and screen star, will pay a visit to Winnipeg in September as the unofficial ambassador of his country, he writes Mayor Daniel McLean. He says he wants "to meet the folks in Canada," after dining with royalty, high society and financial wizards. He will start from Victoria, B.C., and work his way east, but will not be able to visit eastern Canada this time, he writes.

AVALON, OTTAWA, OPENS SEPT. WITH TALKIES

Announcement is made by P. J. Nolan, proprietor of the Columbia and Rex neighborhood houses in Ottawa, Ontario, that his Avalon Theatre, scheduled to open in September, is being wired for sound pictures at a cost of $20,000. Mr. Nolan declares that the Avalon will be the first theatre in Canada to have audible films as a permanent attraction. The Avalon will seat 1,000.

FAMOUS PLAYERS

Famous Players Canadian Corp. end their fiscal year this month and the financial statement will undoubtedly be the best ever presented to the stockholders. New houses acquired during the year and others taken over from other chains and reorganized under the company's own management have had a lot to do with the satisfactory results. The calling of the two preferred issues outstanding and the substituting of bonds has improved the position of the common stockholder. Arrears of dividend on the second preferred stood in the way of any action being taken in the way of common dividends and with this obstacle removed all earnings over and above bond interest will accrue to the junior stockholder. At the same time there is no likelihood of a dividend disbursement on the junior shares for the present. The management have always followed a conservative policy and surplus earnings have been applied to reserves to improve the financial position. It is understood this policy will be continued for a while but the junior stockholders will eventually come into their own.

—Toronto Star.

Emil Jannings, Paramount's great German star, has just begun production on "Sins of the Fathers," the fifth picture he has made in Hollywood. He takes the role of an Amercian of German extraction, appearing in the earlier sequences as a restaurant waiter, The picture will be made with sound.

Ray Lewis Returns To Toronto, Aug 20th

Word has been received from Ray Lewis that she had a delightful and thoroughly illuminating trip through England and has also visited the Continent

A short note from Claridges in Paris suggests that Miss Lewis was absolutely fit, observing, listening, recording every impression that flickered across her keen vision.

An interesting article on English producing conditions is published in this issue.

Talking Films

("Newsman" in the Daily News and Westminster Gazette.)

I hear that the Conservative Party Organization has ordered eight touring motor-vans equipped with talking film apparatus and daylight projectors for the coming campaign. These vans cost about £1,500 each and provide their own generating current.

TORONTO THEATRES

(Continued from Page 4)

lightens up the whole. Sam De Grasse, George Stone and Burr McIntosh are also in the cast. This picture because of its inherent dramatic worth, its good cast and unusual twist, ought to be one hundred per cent entertainment everywhere.

The BASIS of GOOD BOX OFFICE Management
Make the GOLD SEAL TICKET REGISTER the backbone of your Box Office System
16TH YEAR OF FAITHFUL SERVICE
STANDARD EQUIPMENT USED BY LEADING CIRCUITS THE WORLD OVER.
SEND FOR CIRCULARS AND PRICES
AUTOMATIC TICKET REGISTER CORPORATION
723 SEVENTH AVE
NEW YORK CITY

A British Film Industry

Ray Lewis Writes Complete Expose of Conditions.

HOW to secure trade in relationship to British Films is and should be the dominant factor in the production of British Pictures; and therefore it is most necessary that England produces pictures with a view to foreign markets in conjunction with the viewpoint which is centralizing on the production of pictures to sell throughout the British Empire.

American pictures have become popular in all countries because they are possessed, of that quality which is understandable by all peoples, a sense of entertainment value which entertains Britishers, Americans, French, Italians and all nations and races.

Our criticism has been directed at them because it is claimed they are 100% American; and through this Americanism they have proved Trade Commissioners without portfolio, as it were, for everything American.

Our criticism in this respect is a natural one; but since it is impossible for us to regulate the producton of American pictures, would it not be a good idea to emulate their example by way of making our pictures essentially British; and thus becoming a medium of service not only to the British Film Industry, but to the British World Trade Market?

British pictures can possess an entertainment quality which should be able to present entertainment to the world. Inquire of the world's visitors to London, inquire of those who visit the continent and return to England if England does not possess a concrete and intangible essence which no other country in the world has; and which if registered upon the screen would give that gracious satisfaction which it gives to its visitors, British and foreign.

In Canada the British War pictures have been successful; and it has been contended that only the War pictures have been successful. Risking the danger of repeating myself permit me to emphasize that no War picture was ever presented in Canada without the distributor, or renter bringing to its support the Army and Navy and every Government official, from the Governor General and the Governor's Lady to the lesser executives of our country, women's organizations, fraternal and patriotic, men's associations, in fact the entire distributing policy was disorganized to organize a special drive for the British War picture.

My contention is that this is not "show business." A picture should be presented as purely entertainment; and should be able to attract its patronage through the regular publicity and exploitation channels. It is no credit to a British production to register a success by purely artificial means.

Now that the War pictures have had their day, it will be necessary for British pictures to establish a profitable market on the same basis as American pictures.

British producers have argued with me that their other productions released in Canada have not proved profitable. I wonder if these same producers have asked themselves why?

Entertainment Value Urged.

So far we have had, outside of the War films, which were splendidly produced and contained dramatic values gleaned from the very vitals of the greatest tragedy of our civilization, pictures which have been indifferently produced; and which would require a struggle to take their place with the best programme pictures of American make.

Productions which breathed forth economy, which presented the wrong types of players, that is players who possessed no screen personality who possessed no photographic qualities; and who came to us unheralded and unadvertized.

It is the disposition of England not to advertize, this advertizing business is consdered crude and very American. It is one of the best habits which the U. S. has, for of what use is a "light under a bushel?" This is the age of perfection in many things, quality in competition with quality; and a public which reads advertizing as an entertainment. This is the age of advertizing; and the finer the quality of the product the more publicized should that product become.

Outside of the British Film propaganda in Canada, what advertizing have British producers and distributors sent through Canada in respect to British productions?

When the public is ready to buy a commodity, or entertainment, it starts out by reading what has been said about the product, or the entertainment by someone in authority, or the publicity department of the article, or the show concerned.

Having been told that the product, or show is good, the public buys with confidence; and when a shadow of a doubt creeps in, this shadow is quickly dispelled, for did not such and such a person say that this artist is the world's best, or that this product contains fool-proof qualities, or merits which are unique and surpass all other product of a similar order?

British pictures have only been exploited by those companies which have purchased them. The contention may be that since a Canadian has done the buying let him jolly well get his money out of his purchase in his own way, this is a department which is no concern of the British producer?

It appears rather interesting to note that American advertizers do not reason along these lines, even though they have solidified their market; and since they see the advantage in popularizing, presenting their stars and players, their productions, those known and those who are but recent additions to the various companies, might it not be a good idea for us Britishers to try out the scheme?

The more money a distributor makes out of a British production the better price is he likely to pay, because he can afford to make the investment, the better co-operation he receives from British producers who have traded with him, the more likely is he to continue and increase his trade; and this means added revenue and prestige for British pictures with its subsequent excellent results.

Change of Locale Suggested.

Pictures which present the sordid haunts of Limehouse, squalor, vice, "pubs" with baby carriages in front of them, and women with dishevelled hair, making a degradation of their motherhood and womanhood is not the material to furnish to the Empire's Commonwealth of Nations. Such propaganda can only harm and weaken the links by which our Empire stands united.

Pictures which are foreign in their locations and atmosphere are also not desirable, until England has given us a bit of England, a big slice of her beauty, her stamina, her clean sportsmanlike qualities, the graciousness of her hospitality, her breeding, her culture, the secret of her tradition.

True English producers can rightfully claim that the American pictures cover a world of territories, locations and nationalities, but such an argument is weak since it has not been the British idea to imitate America; and since Britishers claim that it is their idea to Britishize the Empire.

All the British Film propaganda has been based on the idea of presenting England, British ideals, territories along British lines. Building up a British Film Industry has been the contention. If Trade follows the film of what use will it be to England if she presents a British-made picture to America, Canada, Australia, India, New Zealand, South Africa, etc.,

(Continued on Page 8)

A British Film Industry

(Continued from Page 7)

etc., which introduces China?

England's pictures must start off by being essentially British if England wishes to build up a world trade. Later on when she has registered her Empire, her Motherhood to the world's peoples, she can afford to introduce territories, customs, habits, nationalities which are not her own by way of variety, but it will take a good decade of British production, I should imagine at the present rate of production, to use up England's home resources by way of picture inspiration.

Historical and Rural England.

England has pictorial advantages which are unequalled. Rolling plains, hills of tree-tops, trees which exalt you through the depth of their verdure, the magnificence of their stature. Castles, priories, cathedrals, gardens, woods, historical landmarks, Roman walls. Avenues which speak to you out of the romantic age of powdered wigs. England possesses a literature which covers the very gamut of every human emotion; and yet this fount from which America has drank deeply, this fount which wells up from the very heart of England's soil, this incomparable reservoir of beauty is overlooked because English producers appear to have a penchant for foreign fields, or for Limehouse.

I have been informed that English producers are not permitted to turn their cameras on Westminster Abbey, St. Paul's Cathedral, Hyde Park, etc., that they will be ordered to move on. If this is a law, like unto the laws of the Medes and Persians, it should be investigated, for if England is endeavoring to co-operate in the production of British pictures, she would be well advised to permit a view of those structures with which she is so closely identified; and upon which foundation she has built up her traditions.

Americans may come to England and flatter English producers on their progress, it is a matter of good taste to be gracious to one's host. I expect to be the most unpopular British visitor in England for speaking as I think, but if we cannot be honest with each other, if we cannot learn what is the reaction to British pictures throughout our own Empire, how are we to make progress, and eliminate those phases which are detrimental to our interests?

What would England say to an American producer who stated that the British producer found more interest in picture shares, financing, than in English production here? It is a case of "discretion being the better part of valour;" and why should America be interested in educating England to establish a Film Industry which is bound to cut into American trade?

America is interested from the universal angle. In the exchange of trade it is to the advantage of a country to get value for what it gives; and since America must buy British pictures, it is to America's advantage to extend a constructive co-operation, which I believe America is doing. The American press is particularly generous in its reception of English productions.

I note that our English press is "boosting" also, but this beneficient attitude should not disarm English producers, they have a long way to go ahead before they can rest on their laurels; and before they should be interested, or can afford to be interested in the manipulation of Film Shares.

If there was half as much energy given to the equipment of studios, and the production of pictures as there is to the securing of finance, England would be a veritable film hive of activity. The present amount of production is a drop in the Film Ocean.

I visited Wembly. I saw with Ralph Pugh and Victor Sharidan's vision a Wembly Film City. Thirteen acres available for Motion Picture Production. The walls are there, the wrtiing is there, innumerable facilities, accessories, colossal and accessible. Railroads running right through the studio. Centralized in a very world of activity and yet separated as a studio should be which takes its production in deadly earnestness.

I hope the Wembly Film proposition will be put over, it has already been hanging fire too long.

Action and Enterprise Needed.

Dreaming never created the Walls of Rome, nor the Roman Empire. Dreaming never created for America a Film Industry and trade of world-wide proportions.

Doing is the God of Results, the God of Action, Fulfillment, the God which brings a compensation for dreams built upon a foundation of rock.

England is "talking in her sleep," moving picture talk; still dreaming of territories, film territories to be conquered without being properly awakened and organized for the purpose.

The greatest activity and progress is evident in those companies which have made proper distributing arrangement, affiliations for trade with America.

The film quota has started the British Film Industry financially well off. What will the British Film Industry do with this handicap? What is the Industry going to do in respect to selling to Canada? Are we to buy British pictures from America, or are we as Britishers going to be permitted to trade direct?

I observe that Their Gracious Majesties are to confer their patronage on a coming production centralized on the history of what I suppose is the world famous Kohinoor diamond. It is a wonderful beginning, what will be the finale? Will the producers live up to their start-off? It will be necessary for the picture to possess a quality on its own to make it acceptable as World Film Entertainment.

If the entire peerage of England, the House of Commons added its patronage, if legislation became a nursing mother for the British Film Baby,

(Continued on Page 9)

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Northern Electric Manager Speaks of Talkies

Special Equipment for Canadian Theatres.

An important pronouncement has been made by O. R. Harvey, manager of the Research Products Bureau of the Northern Electric Company, Montreal, regarding the talking picture situation in Canada. The Northern Electric is the Canadian affiliation of the Western Electric Company of the United States and the Canadian organization is busily engaged in the production of audible film equipment for theatres in the Dominion.

Mr. Harvey announces that the first wire installation for Famous Players Canadian Corp., will be in the Palace Theatre, Montreal, which is now closed for extensive stage and street front alterations. This theatre is having a full-size stage installed for special presentations and bands at the same time that facilities are being constructed for sound pictures.

According to Mr. Harvey, the important theatres in the large centres of Canada will be wired before the end of 1928 while it is expected that many theatres in all cities and towns of the Dominion will be equipped by the end of 1929. Ten theatres of the Famous Players Canadian Corp., had already been licensed for the use of sound film equipment. Before the end of next year, Mr. Harvey believed that talking pictures would be quite universal in Canada.

Major film producers of the United States had been licensed to make audible pictures under Western Electric patents and these patent rights would be controlled by the Northern Electric Company in the Dominion. There was little or no danger of a shortage of sound films.

A British Film Industry

(Continued from Page 8)

our child would still remain a nursling unless like Gargantua it stood upon its own feet, or like Hercules in his cradle it strangled the serpent of opposition and defeat.

To enter into a fifty-fifty competition for the world's film trade our producers will be obliged to become a little more divinely illuminated; and a little less mercenarily inspired.

Utilize the art of the world for our British productions for Art is International, it belongs to no man's country, it is the world's gift to the world. Select this art with a British vision and give it a British setting and environment. Eliminate the Anti-American Film propaganda, it is beneath our dignity and recalls the fable of "Sour Grapes."

During the past two weeks I have motored through England. I have viewed vistas of scenic splendour which inspired me to uplift my eyes in prayer; and to uplift my arms in thankfulness for the beauty, the spiritual splendour of England.

I have stood upon hallowed ground, over the dust of England's Empire Builders; and I have been proud of my British kinship. I have seen this "little Island" called England with the eyes of a poet, a prophet, with the eyes of a lover, a patriot, a financier, an internationalist and a Film critic.

Search your hearts. Set aside the Patriotic Flag of Film Propaganda and get down to Trade and Commerce. Ask yourself what is being done by British Film Interests to establish a British Film Industry? Let each producer ask himself if he knows where he is heading, whether his distributing as well as his producing activities are organized? Let each producer inquire of himself whether he has framed up his exploitation, publicity and advertising policies?

They do things in America, they sweat in the doing, it is more polite to perspire, but being polite will not establish our film markets.

Our Films must not have a home-made look, they must appear as if they came from the workshop of connoisseurs, they must be distinctive, British, but as International as is our Empire which is made up of the world's races, creeds and nationalities.

The magnificent Metropolitan Theatre, Boston, a Publix house, suffered $25,000 damages from fire recently.

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Entirely New Projector Principle.
Front Shutter entirely eliminated.
Heat on the Film reduced 62½%.
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Casting for fitting Movietone apparatus.

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Round About the Studios

Norma Shearer, beautiful Metro-Goldwyn-Mayer star appearing in "The Little Angel."

Clyde Cook, who recently completed a major role with George Bancroft in "The Docks of New York," has been given a part in "Interference," now in production at the Paramount studios. He will play a hearse driver. Evelyn Brent, Doris Kenyon, Clive Brook and William Powell are principals in "Interference." Lothar Mendes is directing.

Ann Christy will be featured in "The Love Charm," a Tiffany Color Classic now in production. Lucia Flamma will play opposite Miss Christy in this story of Hawaii, written by Duncan Rinaldo, an actor prominent in Tiffany-Stahl features. Howard Mitchell will direct "The Love Charm," which will be produced on an unusually large scale for these popular one-reel pictures.

Preparatory work on "Eric the Great," Paul FeJos' Universal feature, is under way. Announcement has just been made of the addition of William H. Turner to the cast, which is headed by Conrad Veidt and Mary Philbin.

"The Boy Friend" is the title of the Roach all-star comedy just completed for Metro-Goldwyn-Mayer. The cast includes Max Davidson, Ed. Kennedy, Marion Byron, Gordon Elliott and Fay Holderness, and it was directed by Fred Guiol under the supervision of Leo McCarey. The photography is accredited to Len Powers, and the rollicking titles are, of course, by H. M. (Beanie) Walker.

George Dromgold and Sanford Hewitt have nearly completed the continuity of "Geraldine," a modern comedy intended for Eddie Quillan and Jeanette Loff. It is based on Booth Tarkington's well known story. Hector Turnbull is expected to produce it—likewise "Office Scandal" in which Phyllis Haver will be starred.

Estelle Bradley appears opposite Jerry Drew in "Just Dandy," a Mermaid Comedy which Educational is releasing this month. The antics of Drew in a gown shop serve to furnish most of the comedy in this picture, which is the concluding Mermaid production on the 1927-28 schedule.

Robert Graves, who has been seen in many comedy heavy roles in two-reel Educational Comedies, is featured funmaker in "Wife Trouble," a new Educational-Cameo Comedy recently completed under the direction of Wallace McDonald.

Jack Dempsey, former heavyweight champion and probably the most popular of all living fighters, has an important role in the first of Pathe's "Smitty" comedies now being produced by the Van Buren Enterprises. Advices from the coast are that the comedy is unusually good, and that Dempsey's part is a big factor in bringing out the laughs.

Roy D'Arcy has been engaged by Tiffany-Stahl to play an important role opposite Claire Windsor in a production temporarily entitled, "The Family Row." James Flood will direct.

"She Goes to War," the Rupert Hughes story of womanhood in the late conflict, is being adapted by Madame Fred de Gresac. She served similarly on "La Boheme," "Camille" and "The Son of the Sheik." Henry King is directing this Inspiration picture for United Artists, and Howard Estabrook is writing the scenario.

"Take Me Home," Bebe Daniels' present picture, is now nearly complete. Her vacation will precede work on "Number Please," scheduled as her next for Paramount.

Universal's first all-talking motion picture is now being produced under the direction of Leigh Jason. It is entitled "East Side," an original by Tom Reed, and its cast includes such well-know players as Jean Hersholt, Walter Long, Mary Nolan, Grace Valentine and Tom McGuire.

George Irving is the latest addition to the cast of "Moran of the Marines," the Richard Dix starring picture now in production with Ruth Elder as leading woman. Irving will have the role of a doctor, according to announcement by Paramount. Irving at the same time has an assignment to another Paramount picture, "The Docks of New York," starring George Bancroft, with Betty Compson and Baclanova in the principal roles.

The leading lady of every picture now in production on the Metro-Goldwyn-Mayer lot is a blonde. The list includes Mary Nolan in Lon Chaney's "West of Zanzibar," Leila Hyams in William Haines' "Alias Jimmy Valentine," Marion Davies in "The Cardboard Lover," and Anita Page in "While the City Sleeps." Greta Garbo is another blonde about to start in "A Woman of Affairs" while Josephine Dunn, also of the light tresses, recently completed the leading feminine role in "Excess Baggage" and has been cast for McCoy's "Sioux Blood." Eva von Berne with John Gilbert in "The Devil's Mask" is also a blonde.

With "Redskin" and "The Canary Murder Case" scheduled to begin at the same time, Paramount production executives have found it necessary to withdraw Louise Brooks from the cast of the latter picture. She will have the feminine lead with Richard Dix in "Redskin."

Mary Brian has been assigned to the role in the mystery story left vacant by Miss Brooks. She will play Alice, chorus girl friend of the murdered "Canary."

William Powell has the Philo Vance part, and Ruth Taylor is the "Canary." Malcolm St. Clair will direct.

Edmund Cobb and Frank Clark have been added to the cast of "The Final Reckoning," the G. A. Henry chapter play in which Universal is starring Newton House and which is being directed by Ray Taylor.

Jean Darling, "Our Gang" member, taking a little rest from comedy activities at the Hal Roach studios.

"Nothing Like It in Years" says Pete Harrison.

WILLIAM BOYD

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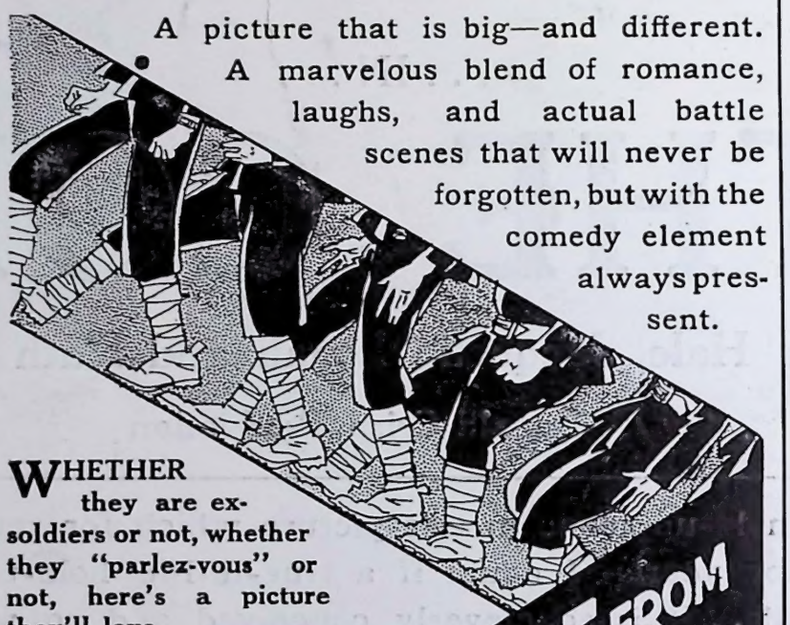

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